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From the Saturday Review.

ART IN COPENHAGEN.

Copenhagen is picturesque in its situation and pleasant in its society; commerce and the residence of a court make the city prosperous and gay. The capital of Denmark, approached from the sea, seems to float on the waves; she lies quietly as if at anchor, sheltered by a breakwater of islands from the stormy German Ocean. Her position is well chosen; she is, as it were, stationed as a sentinel to keep watch at the water-gate of Northern Europe. In times past she was able to lay nations under tribute; her treasures tell of her ancient wealth and dominion. And the arts have not entered Denmark wholly as importations from foreign lands; they are in part indigenous to the soil; they have a pedigree which stretches back even to prehistoric times. Copenhagen, then, fortunate in geographic position, and boasting of a national career, has for long taken rank among the chief art-capitals of Europe.

Art in Denmark may be compared to the geological formation common in Scandinavia generally; it is as a late alluvial deposit lying on an early granite substructure. The art, like the land itself, is either very early or very late; the middle ages are almost left out; indeed, at first sight, little appears to intervene between the prehistoric era termed by antiquaries "the Stone Period" and those modern times which are given up to the style known as the Renaissance. In other words, comparatively little is found which answers to the early Christian or pre-Raffaelite period of Italy, or to the times of the Gothic development in France, Germany, or England. Thor and Odin held for long the affections of the people. Christian art could scarcely exist prior to the tenth century, because there was hardly a Christian in the country. The dark background to Danish civilization receives such light as may be possible in that magnificent collection, the most complete of its kind, "Le Musee des Antiquites du Nord." The rooms in the palace appropriated to this Museum are apportioned between "The Age of Stone," "The Age of Bronze," and "The Age of Iron;" a classification which has been adopted in all similar collections with which we are acquainted in Northern Europe. Denmark being without trustworthy written records prior to the tenth century of our era, it is almost impossible to overrate the importance of a museum wherein the history of a primitive people may be read in contemporary monuments. The country lay beyond the pule of Roman conquests, and therefore its archeological remains have the interest of unspoilt nationality. The extent of these remains is almost incredible; the numerous cromlechs, whence it may be said Danish antiquaries have exhumed the hidden history of their country, furnish this Museum with endless replicas and varieties of each typical form of hatchet, chisel, knife, arrowhead, armlet, etc. This Museum, true to the idea of nationality, also comprises some works of the "Moyen Age" which possess local significance. In these latitudes Runic inscriptions and ornaments abound, and that down into periods elsewhere surrendered to Latin or Gothic characters and styles. Among "objets desti-nes au culte" such works as the following are remarkable:- "155. Devant d'autel de la fin du 12e siecle, provenant de Tvenstrup pres de Horsens, compose de plaques de cuivre, appliquees sur un fond de bois de chene. Ces plaques sont travaillees au repousse, dorees et primitivement decorees de pierreries. Les representations figurales sont tirees de l'ancien et du nouveau Testament. Sept eglises de campagne du Jutland et du Slesvig possedaient ou possedaient des revetements analogues et centenporains." This truly national Museum, unrivalled in its gold treasures, would alone repay a visit to Copenhagen.

ranged as to elucidate the contiguous Museum of Northern Antiquities. The idea seems to be that savage tribes now extant may be taken as living representatives of peoples of prehistoric times, just as we are taught by geologists to look to strata in course of formation as an index to the state of the earth's surface thousands of years ago. The primitive arts thus brought together from the uncivilized tribes of Asia, Africa, America, and the Isles of the Pacific are certainly analogous, and sometimes all but identical, with stone and other implements dug up in Scandinavia. The Ethnological Museum, founded by the late C. J. Thomsen, has obtained important development under Professor Worsaae, to whose knowledge and enterprise may be ascribed the present systematic arrangement of the national collections. Copenhagen, a kind of ideal capital in miniature, has managed to make her museums a tolerably complete epitome of the arts and sciences. Denmark, notwithstanding her diminished strength, makes no small effort to give to her people the means of intellectual growth; and so well administered are the many museums and educational establishments of the capital that the student has little excuse when he quits his home and his country. Copenhagen had the advantage of an endowed system of art education ten years before the Royal Academy was established in London. Her University has high repute; her libraries, her natural history and anatomical museums, are on a scale more than commensurate with her population and revenue. Her picture gallery comprises seven hundred fairly good examples of ancient and modern art. To these may be added a small collection of Egyptian, Greek, and Roman antiquities, a cabinet of coins, a gallery of engravings, and some choice illuminations. Space does not permit us to describe the Thorwaldsen Museum of more than six hundred works, which, though well known everywhere, can nowhere else be seen collectively. Thorwaldsen, like other artists of the North, came of the people; his father was a ship-carpenter in Copenhagen. His genius, now the pride of his native city, remained neglected till it obtained recognition from Mr. Hope of London. A separate paragraph is due to the Castle of Rosenle Musee Chronologique des Rois du Danemark."

An Ethnological Museum has been so ar-

The picturesque chateau of Rosenborg, ascribed by some to Inigo Jones, is now occupied by royal heirlooms and curiosities which, like the treasures in the Green Vaults at Dresden, are due to the passion of monarchs for collecting. The castle is furnished and decorated with tables, chairs, beds, bridal ornaments, wedding goblets, gala swords, crystal cups, silver horns, silver fountains, corona-tion chairs, etc., brought together on the notion that the memory of each prince is best honored by placing in the room the objects by which while living he had been surrounded. The classification has the advantage of being at once personal and chronological. Extending from the time of Christian IV (1588-1648) down to the reign of the late King Frederick VII) 1848-1863), the collection represents the part condition of Denmark over a period of more than two centuries.

the very chair perchance which Canute | hegen, in Hanover, and in some other towns directed British courtiers to place on the sea- of the North have arisen of late years effecshore, or some prize which Hamlet, known in Danish history as "the Madman," may have brought home as a memorial of his trip to England. But nothing of the sort is met Thus while England's Coronation Chair in Westminster Abbey, one of the oldest pieces of woodwork extant, dates back to the thirteenth century, "the Coronation Chair of the Danish Kings" preserved in the Castle of Rosenborg was ordered to be manufactured about the middle of the seventeenth century. and first came into use at the coronation of Christian V, on the 7th of June, 1671. "The Oldenborg Horn," one of the most elaborate and showy pieces of silver work in Europe, is not of Danish but of German workmanship, and has moreover a date as late as the fifteenth century. In like manner, much which passes muster for Danish must necessarily be of foreign origin. That Denmark may feel the less humiliated, we frankly admit that the greater part of the art treasures of England are not English. Denmark and England, in national history as in art, have much in common; and thus the two countries may join hands, and acknowledge that no lands and no peoples have by nature been made more inartistic. It is amusing to observe how Britain coquetted with her neighbor across the seas; no fewer than seven Danish Kings were dubbed Knights of the Garter, whereof the insignia are of course treasured at Rosenberg. This chateau, which answers to the Hotel Cluny in Paris, has been fairly well described and illustrated in "Rosenborg: Notes on the Chronological Collection of the Danish Kings," by Carl Andersen, In-spector of the Collection; translated by Charles

Coming down to modern times, the Danish

division of the Royal Picture Gallery deserves attention. Contemporary art in Copenhagen has made itself known in successive international exhibitions; yet while in the last Paris competition the pictures of Sweden, Norway, and Russia severally received reward, the contributions of Denmark were passed over without recognition. The reason, we fear, is but too apparent. Other nations of Northern Europe date their but too recent Renaissance from the time when, distrusting their own educational resources, youths of promise were sent to the Academies of Dusseldorf, of Paris, or of Rome. Copenhagen, on the contrary, under a mistaken idea of nationality, jealously guarded against inroad a style of art now unfortunately exclusively her own-an art distinguished by plebeianism, opacity, and a vigor which is the reverse of refinement. Professor Eckersberg (born 1783, died 1853), deemed the master of the Danish school, appears in the museum as the ally of David, while other painters incline to Poussin. Such a dead-alive condition of course could not last. And now a nation almost too small to hold together, with a total population less than that of London, and with a revenue below three millions sterling, is divided between two hostile camps-the national and the non-national. So far does the mutual animosity go that the present writer was the other day informed that the bearer of letters to the one party could scarcely expect a kindly reception from the other. The so-called national party, which would seem the stronger of the two, maintains that Danish art should be Danish, and nothing more; it holds in ab-horrence hybrid schools, it fosters nought but the legitimate offspring of Northern races and Northern lands. M. Exner, himself a Danish peasant educated in Copenhagen, represents the creed in unmitigated guise, Sunday Visit to Grandpapa in the Island of Amack" is painted with a vigorous yet somewhat vulgar hand. On the opposite side, the non-national party—headed by Professor Jerichau, the illustrious pupil of Thorwaldsen, and by Madame Jerichau, his wife, a Pole by birth—urge, and not without reason, that art is cosmopolitan, universal as truth and beauty, wide-embracing as nature. Hence they allow such foreign intervention as may tend to perfect art as art. On the one hand, the national party may be likened to commercial protectionists, who foster native industries by the exclusion of all importations from abroad; on the other, the non-national party answers to the free-treders, who would admit into the country whatever the country needs. Each principle has, as applied to art, a certain truth; the mischief is in the extreme of each party. Danish art has greatly suffered by this silly contest.

The Danish school of painting has passed through divers phases, most of which indicate people singularly obtuse in art. Works of the David period are below similar products in Belgium and Italy. The present strength of the school is in genre. Denmark, in common with Sweden and Norway, has given birth to an art of truth-seeking naturalism, an art of simple peasant life, honest, homely, and hearty. The school is so far Danish or Scandinavian in that it differs from the Dutch and the Scotch; the pictures of M. Exner, M. Dalsgaard, M. Marstrand, and others, have a nationality distinct from the figures found in the canvases of Teniers and Ostade, or of Sir David Wilkie and Mr. Thomas Faed. Some of these faithful transcripts attain ethnographic accuracy, not to say tailoring truth, though in these lands the art of tailoring is not advanced beyond certain rudimentary forms. Passing to landscape, it may be asserted with no breach of charity that the Danes as a nation do not see nature with an artist's eye. M. Skovgaard and M. Lundbye, it will be admitted, produce landscapes of merit. Yet, for the most part, what the Danes call landscape-painting other nations would deem but land-surveying or mapmaking. These people find their sphere of art not on the land, but upon the ocean. Since the death of Stanfield, no nation can boast of marine-painters on a par with MM. Sorensen, Melby, and Neumann. It is fit that the descendants of the Sea Kings, dwellers on islands lashed by fierce storms, should feel themselves at home upon the ocean. No artists show more knowledge of wave curves, or of the equilibrium of waters driven by flerce winds.

Dermark has little to boast in the way of architecture. "The palaces at Copenhagen," says Mr. Fergusson somewhat contemptuously, "are large, and it may be convenient. buildings; the churches are sufficient for their congregations, but pretend to nothing more. "The Castle of Fredericksborg," with detestable details, is a palatial and picturesque edifice." With the exception perhaps of the Exchange and the Castle of Rosenborg, nothing can be more dreary, matter of fact, and commonplace than the architectural aspect of Copenhagen, a city of square-headed doors and windows and of stupidlooking houses built and rebuilt in periods of debasement, wherein it may be presumed economists such as our own Mr. Ayr-"sought to subordinate architon to convenience," and tecture render beauty and art subservient to 'The disappointment is, that these treasures utility." Yet here and there, as in a newlyare not more ancient. The stranger in the constructed bank, there are signs that the schoo of beauty and the lavefall upon some relies of Sweyn or of Canute, wholly extinct among the Danes. In Copen-

tive adaptations of Lombardic brick archi-

on the whole, however, Denmark, in tand present times, has achieved less in e arts than in arms, commerce, science, literature. Her people are honest and kindly, cleanly and industrious, rather than aesthetic. And yet, when account is taken of the entire range of their intellectual manifestation, they do not suffer by comparison with other nations. Professor Oersted in science, Professors Thomsen and Worsaae in archieology, Hans Christian Andersen with others in literature, not to forget Thorwaldsen and Jerichau in sculpture, are names of European renown. This deserving and long-suffering people are fired with unabating patriotism. The love with which they cherish their national possessions, the liberality with which they sustain their historic collections, are worthy of a better fate. A country decimated since the days when it made a mark in Europe might almost despair were it not for the hope that Scandinavia will be once more united, and that Denmark, Sweden, and Norway may be formed into one strong Northern nation. In this and previous papers we have seen that no inconsiderable amount of art lies scattered through those lands, and there can be little doubt that ample materials exist for a Northern school worthy of a strong and intelligent Northern nation.

## ACCIDENT AT HOBOKEN.

A Car Thrown Over an Embankment-Five Passengers Badly Injured.

The N. Y. Post of Saturday evening says:-This morning, at about seven o'clock, another terrible accident occurred at the bridge which carries the Pavonia horse cars over the east mouth of the Bergen tunnel. Car No. 10 of the West End line was going down the descent, with a man at the brake and horses attached. In descending it gained such momentum that neither horses nor brakeman could stop it, and on reaching the lower curve it ran off the bridge, and falling twenty feet, was broken into frag-ments. The horses went over with the car, and were so badly injured that it became necessary

Owing to the early hour when the accident occurred, there were but five passengers in the car. These were, however, all seriously, and one, it is thought, fatally injured. James R. Wolford sustained internal injuries from which death is apprehonded. A brother of ex-Alderman Schich had his hand crushed. George Helden sustained a fracture of a leg, and

a gentleman from Bergen, whese name could not be ascertained, was terribly cut about the face and head. This is the third accident of the kind which has occurred at the same place.

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